

DEAR QUESTORS.

VALE

It was with quite a feeling of depression on the last night of "Caesar" that I laid down my metaphorical robe of office as House Manager for the last time. But the depression was quite dispersed at the Annual General Meeting when the Club so kindly bestowed upon me a Life Membership of The Questors—an honour which I esteem in the highest degree.

I may have appeared as a mere figure-head at the blunt end of the ship, but the job holds a great deal of interest and responsibility.

However, there are many compensations, not least being the opportunity of meeting every member many times during my nearly thirteen years in office, with the result that I count many Questors now as friends, and trust the feeling is reciprocated. (One I know is sorry I am resigning, and that is our Rena, who has spent all these years getting me thoroughly house-trained.)

Rubbing shoulders with so many clever young people of both sexes, of whom such a steady flow is always knocking at the door of The Questors, has, I feel, been good for me, and has kept me from rusting away in obscurity, but the time arrives for all of us one day when we feel we should make way for someone younger.

In saying *au revoir* rather than *adieu* I would take this opportunity to thank very heartily all those many members, especially VJ Musk, chief programme seller, and Bill Collins, chief steward, for the loyal co-operation they have so willingly and so often given me in getting the audience seated and the curtain up on time. I would also thank Mrs. Marcus, Mrs. Sawkins and Mrs. Woolter, amongst many other ladies, who helped so often with catering during the eight years I was in charge of that department.

No letter in this category would be complete without a word of thanks to Alfred, always ready with a smile to listen and to help. He has made The Questors what it is, and his dedicated enthusiasm and example are making it what it is going to be. Thank you, Alfred.

So now an affectionate farewell, and the best of luck to all from yours most sincerely,

ARCHIE COWAN.

CLUB NEWS

The following officers have been elected for the ensuing year: Chairman, Clifford Webb; Deputy Chairman, Pamela Richards; Secretary, Philip Wright; Treasurer, David Vickers; Honorary Director, Alfred Emmet; Deputy Director, Graham Heywood.

In our next edition we hope to give a full list of appointments in the organisation.

Members will wish to know that the Members' New Theatre Week raised £920 in donations to the New Theatre Fund. The Fund now stands at £18,375.

WE STILL NEED MONEY!

KING & HUTCHINGS LTD.  
EALING AND UxBRIDGE

THE QUESTORS THEATRE

MATTOCK LANE, EALING, W.5.

EALing 5184

THIRTIETH SEASON 1958/59—FOURTH PRODUCTION

"... What is honour? A word. What is that word honour? Air. A trim reckoning! Who hath it? He that died o' Wednesday."

A GRIPPING DRAMA OF THE DISCORDS OF MODERN LIFE

MARCHING SONG

By JOHN WHITTING  
(author of Penny for a Song)

Cast includes GILLIAN ANSTEY, DIANA BENN,  
MICHAEL CROMAR, PHILIP WRIGHT, JOHN VERNON

Production by JOHN HOLBROOK

January 31st, February 2nd, 3rd, 4th, 6th, 7th, 9th, 10th, 11th at 7.30 p.m. sharp, and Sunday, February 8th at 3 p.m. sharp.

For the performance on February 11th any member may buy two seats for the price of one, but members' free seats as such are not available.

Box Office opens: January 26th - - - - 7 p.m.  
Box Office hours: January 26th-30th - - - - 7 p.m.-9 p.m.  
On the nights of performance 6.30 p.m.-8 p.m.  
On Sunday, February 8th - 2.30 p.m.-3 p.m.

Seats may be purchased by members for their guests at 5/-, 4/- and 2/6

To assist the box office staff, members are earnestly requested, wherever possible, to send the enclosed booking slip to the Theatre before January 26th

Postal bookings received before January 26th are given priority

## MARCHING SONG

"Well, honour is the subject of my story. . ."

*Julius Caesar.*

This is a play set in familiar surroundings: set in the wake of armed conflict with all its social upheaval and personal stress. This is a familiar canvas.

The characters of this tense drama are perhaps also familiar: General Forster—the dedicated professional soldier who, through a nightmare stroke of fate committed the unpardonable sin of failing to maintain his objective during battle; Dido—the flotsam of war—youth, attractive, morally careless, the girl of the amusement arcades on the edge of the city's bright lights; Chancellor Cadmus—keeping a shaky democracy in some sort of order by means of loud speakers in the boulevards and sinister circles in the courts; and Catherine de Troyes—the wealthy aristocrat—waiting, but waiting in the past, surrounded by the charlatans of the world.

Production is by John Holbrook, whose presentation of "Pygmalion" will be remembered with pleasure. Edward Mendelsohn (remember his wide-open-spaces sets for "Summer and Smoke") is designing.

"Marching Song" is a modern play in a modern setting, but the story it relates is one which has exercised men's minds from the beginning of time.

### BY SPECIAL REQUEST OF THE COMMISSIONER OF POLICE OF THE METROPOLIS

Will those members who are fortunate enough to drive to the Theatre in a motor-car please take particular care to see that their vehicles do not cause obstruction to adjacent residents. It is suggested that cars be parked on the side of the road opposite to the Theatre. As we are told in the road safety posters, "Courtesy Pays." Lack of courtesy sometimes involves an appearance before the Magistrate.

**The Student Group Production.** Playing for four nights only, our next production is a double-bill presented by the Student Group and which has become a well-established and popular event.

This year "Antigone" and Act I of "Skin of our Teeth" is to be performed. The programme has been carefully chosen so that members of the Group will be able to show their capabilities within the setting of a major production. The Student Group deserves your support and your input will find it an interesting and stimulating evening. Note the date: February 28th to March 4th.

**In Search of Names.** The production opening on April 11th will be entitled, in deference to the fashion (since we read James Joyce), "QUEST-TRIONICS." This is a revue. It is said that the audition drew the largest male attendance ever recorded. Perhaps every male Questor is secretly his own Bernard Miles?

We hear that there is a change in the "fixture card." Brecht's Mother Courage is to be withdrawn and in its place a new play by Denis Johnston, "The Scythe and the Sunset," is to be performed. It is hoped that this will be an English première, but because of the Questors' reputation in regard to choice of play, we should not be surprised if a prior production were now being planned not 50 miles from Oxford Circus.

## A REMINDER ON HOW TO BOOK A SEAT

**Members' seats.** A Club, Junior, or Acting member of The Questors is entitled to one free members' seat for each of the main productions. Members' seats are personal and not transferable.

**Purchase of seats.** All members may buy as many seats as they wish. Seat prices are 5/-, 4/-, and 2/6. On the final performance of each club production any member may buy two seats for the price of one; but members' seats as such are not available. The general public may not purchase seats.

**Additional Productions.** During the season there are a number of extra-programme productions. Examples are: the one-act plays of the student group, and the Christmas melodrama. On the nights of these performances there are no concessions and all seats must be paid for.

**The Box Office.** We shall be grateful if members will bear in mind that, as with all our other activities, the box office is staffed by members like themselves, who give their services voluntarily. The time at which the box office can operate is therefore limited.

**Advance Bookings** may be made by post, personally at the theatre, or by telephone (EAL 5184).

**Box Office Hours** for personal and telephone bookings are usually:

From Monday to Friday immediately before a first night 7 p.m. to 9 p.m.

On each week day evening from the first night 6.30 p.m. to 8 p.m.

On the afternoon of a Sunday matinee 2.30 p.m. to 3 p.m.

**Postal Bookings** may be made by means of the booking slip sent out with each copy of the newsletter. Such postal bookings are dealt with in order of receipt and thus

members who book promptly by post have priority in booking.

**Paying for seats.** Seats booked by telephone (other than members' seats which will be held until 15 minutes before the performance begins) should be paid for within 48 hours, but in any case not later than 30 minutes before the performance begins, or they may be resold. Postal bookings **MUST** enclose a remittance for guests' tickets and be accompanied by a stamped addressed envelope if the tickets are to be sent by post.

**Finally,** when booking by telephone or post, please quote your membership number. When calling at the box office please have your membership card with you.

## HELP TO RUN YOUR THEATRE

We are most grateful to the members who have already come forward to assist in the box office, but we still need additional help. Can you spare one or two evenings during each production?

Also we are urgently in need of additional Circular Secretaries. This vital job can be done at home. It involves addressing some 150 envelopes containing publicity matter and dispatching them on certain dates about nine times a year.

All stationery, stamps, etc., are sent to Secretaries.

If you can help, please get in touch with Miss Rena Rice at the theatre.